



South Carolina Department of Archives and History
1430 Senate Street
Columbia, S. C.

P.O. Box 11,669
Capitol Station 29211
803-758-5816

October 11, 1982

Mr. Eric P. Newman
P.O. Box 14020
St. Louis, Missouri 63178

Dear Mr. Newman:

To commemorate the 200th anniversary of the British departure from South Carolina we are planning, along with fitting ceremonies, a major exhibit at the Columbia Museum opening December 13 and lasting about two weeks, which we have entitled "Seals and Symbols of South Carolina Government Through Three Centuries." Featured in the exhibit will be Charles II's Carolina Charter of 1663, documents of the Lords Proprietors bearing their personal seals and their great seal for the province of Carolina, the double silver matrix of George III's great seal deputed for South Carolina (on loan from the British Museum), the double silver matrix of the Great Seal of South Carolina of 1776, and the beautiful silver vase presented to Andrew Jackson by the ladies of South Carolina after the Battle of New Orleans.

Since, as you know, the symbols which appeared on documents and ceremonial objects also appeared on paper money, you have already contributed greatly to this coming exhibit. Your Early Paper Money of America has been the guide which led us to pertinent examples which will be made part of the exhibit. Most importantly, without your book I would not have realized how most of the symbols and mottos which were incorporated in the Great Seal of South Carolina were already present on previously issued paper money, in particular the bills of credit authorized by the Second Provincial Congress on March 6, 1776. The £25, the £50, and the £100 bills all carry mottos which were later incorporated in the Great Seal, although the symbols finally used are altered. The live oak tree of the £25 bill becomes of course a palmetto; the trophies of the £50 bill disappear, and the thirteen hearts of the £100 note are replaced apparently by the twelve arrows which had appeared on the £5 bill of June 1, 1775.

Finally, to the point. We do not know what the £5 bill of June 1, 1775 or the £100 of March 6, 1776 look like. We know of no owners, nor have we even been able to find pictures. Could you perhaps lead us to a collector who might let us borrow examples of these for the exhibit

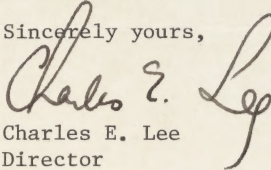
Mr. Eric P. Newman
page 2
October 11, 1982

or, failing that, send us photos of them?

It would be great if you could visit us during the exhibit. There will be a special preshowing and reception on the night of December 13, with ceremony and formal opening on December 14. If it is possible for you to join us, let me know. We should like to show you some special attention.

I forgot to say that we are planning to incorporate the exhibit into a permanent audio-visual slide show.

Sincerely yours,


Charles E. Lee
Director

CEL:rbj

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

October 15, 1982

Mr. Charles E. Lee, Director
South Carolina Dept. of Archives and History
P. O. Box 11,669
Capitol Station
Columbia, SC 29211

Dear Mr. Lee:

Thank you for your very nice letter of October 11, 1982.
Your exhibit sounds very exciting and interesting.

Your comments concerning my book are very much appreciated and I hope that the development of the Seal of South Carolina will be of great interest to the public. In accordance with your request, I am enclosing two sets of photocopies of the two notes you requested. These items are in our collection. Insofar as lending the originals is concerned, I feel that the exhibit is too brief to justify sending these to you, although if the matter is of major impact we will certainly reconsider. We are always glad to be of service to you and appreciate your enthusiasm for the significant matters of history.

Kindest regards,

Eric P. Newman

jah

Encls.



South Carolina Department of Archives and History
1430 Senate Street
Columbia, S. C.

P.O. Box 11,669
Capitol Station 29211
803-758-5816

October 18, 1982

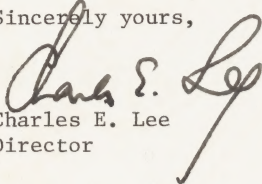
Mr. Eric P. Newman
Eric P. Newman Numismatic Education Society
6450 Cecil Avenue
St. Louis, Missouri 63105

Dear Mr. Newman:

Thank you for such a quick response to my letter of October 11.

I agree with you that the short duration of the exhibit probably does not justify your lending us the two notes in question. The point which I wish them to make is comparatively minor, and I believe it can be made quite adequately by the good photocopies which you sent us. If Walter Hathaway, the Director of the Columbia Museum who is personally mounting the exhibit for us, thinks otherwise, I shall renew our request. John Drayton, who served as Governor of South Carolina from 1800-1802 and 1808-1810, says that his father William Henry Drayton and Arthur Middleton were the designers of the Great Seal of South Carolina. We have in our possession a letter from Middleton to Drayton in which Middleton draws the arm with sword and motto (Et Deus Omnipotens) which is reproduced on the £10 note of June 1, 1775--the same issue as the £5 note which you sent me in photocopy. All of this, plus the similarity of design and mottos on the March 1776 issues with those of the great seal, indicate that Drayton and Middleton had a good deal to do with the design of the paper money of the revolutionary period. As my friend George C. Rogers, Jr. of the Department of History of the University of South Carolina points out, this is most significant since Drayton and Middleton were the most radical of the South Carolina leaders of the day.

Sincerely yours,


Charles E. Lee
Director

CEL:rbj



South Carolina Department of Archives and History
1430 Senate Street
Columbia, S. C.

P.O. Box 11,669
Capitol Station 29211
803-758-5816

November 19, 1982

Mr. Eric P. Newman
Eric P. Newman Numismatic Education Society
6450 Cecil Avenue
St. Louis, Missouri 63105

Dear Mr. Newman:

Please refer to my letters of October 11 and 18 and yours dated October 15 to me.

As we make final plans for the Seals and Symbols exhibit about which I wrote you earlier, both Walter Hathaway, Director of the Columbia Museum, and I feel the need of borrowing from you, if you can agree, not only the originals of the two notes about which I wrote you earlier, but of several others as well.

Our reasons are basically two: (1) We want to make the point that the symbols and mottoes used on both the Royal and the State great seals were paralleled (and in the case of the State seal preceded) by their use on paper currency; (2) Since everything else in the exhibit, from Charles II's Charter to the Lords Proprietors of 1663 to the Sword of State presented to South Carolina by Lord Halifax in 1951, will be actual originals, we do not want to cheapen the exhibit by photos or xeroxes of paper currency.

1. To show the use of royal symbols we need:
 - A. From the issue of 1723 (page 356 in your first edition):
 1. 5s crown above rose
 2. 6s 3d crown above plume
 3. 10s plume. ICH DIEN
 - B. From the January 1, 1770 issue (pages 362-363):
 1. £20 lion on crown
2. To show the origins of state symbols and mottoes:
 - A. From the June 1, 1775 issue (page 366):
 1. £5 AUSPICUM SALUTIS
 - B. From the March 6, 1776 Resolve (page 370)
 1. £50 trophies. ANIMIS OPIBUSQUE PARATI
 2. £100 thirteen hearts. QUIS SEPARABIT

Mr. Newman, page 2

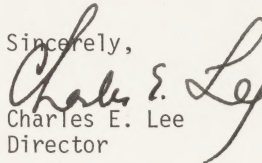
These seven, added to eleven others we have from South Carolina collections, would enable us to make our points beautifully. Do you think you could possibly let us have them for the duration of the exhibition?

One of your hesitancies when I wrote you earlier lay in the shortness of the exhibit. The time period has now been extended: from December 14 through January 23. The importance of the occasion has also grown -- both in terms of public ceremony, as you can see from the enclosed invitation, and of value of items to be displayed. The security provided by the Columbia Museum is top-notch -- as it must be for a custodian of paintings by Botticelli, Tintoretto, Giotto, and the like.

Whatever your decision, we shall accept with good grace; but since the program will be going to press early next week, I should appreciate your giving me your answer by collect telephone as soon as you have received this letter and considered it. (I hope you can call on Monday, November 22.) If your answer is yes, official loan requests will be sent you immediately by the Columbia Museum. These will, among other things, ask for the appraised value of the currency, so that we can make sure that it is adequately insured while on display here. We shall expect you to bill us for your expenses in packing and shipping and for insurance in transit.

The invitation enclosed should be taken seriously. We should be delighted to have you in attendance on December 14 or to visit us at any time during the term of the exhibition.

Sincerely,


Charles E. Lee
Director

CEL:s

Enclosure


ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

November 23, 1982

Mr. Charles E. Lee, Director
South Carolina Dept. of Archives and History
P. O. Box 11669
Capitol Station
Columbia, SC 29211

Dear Mr. Lee:

In accordance with your letter of November 19, 1982, we will send you five items of North Carolina currency as requested, photocopies of which are enclosed herewith. We will await your forms covering the loan agreement before sending the original pieces. 

Please send us copies of the program as soon as it is printed.

We are glad to be of service.

Sincerely,

Eric P. Newman

jah

Encls.

7-0

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

December 6, 1982

REGISTERED MAIL # R 031 631 504 - \$9,000 - 6.30

postage $\frac{1.05}{\$7.35}$

Mr. Charles E. Lee, Director
South Carolina Dept. of Archives and History
P. O. Box 11669
Capitol Station
Columbia, SC 29211

Dear Mr. Lee:

In accordance with your letter dated November 19, 1982, there is enclosed herewith two copies of Loan Agreement with Columbia Museums of Art and Science fully executed.

There is also enclosed herewith the originals of five items mentioned in the correspondence and in the Loan Agreement.

We would suggest that you leave these items in the plastic containers in which they are sent. If it is necessary to move the items within the container, please be sure to spread the open side of the container sufficiently so that the note slides freely.

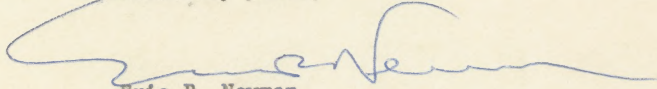
You already have photocopies of the items.

Valuations have been inserted in the schedule.

You will arrange for the reimbursement for out-of-pocket expense at the conclusion of the exhibit.

We hope that your exhibition is successful and are glad to participate. Be sure to send us any literature with respect to it.

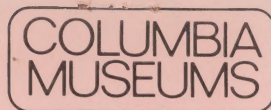
Sincerely yours,



Eric P. Newman

jah

Encls.



of art and science

1112 Bull St.

Columbia, South Carolina 29201

(803) 799-2810

LOAN AGREEMENT: Please complete, sign and return first two copies.
The last copy is for your records.

Loan Agreement between the Columbia Museums of Art & Science and Mr. Eric P. Newman for the period pickup Dec. 8, 1982 return to be arranged

Exhibition Seals & Symbols of SC Government Through Three Centuries
Dates and Locations Columbia Museum of Art (Dec. 14, 1982-Jan. 23, 1983)

Lender's Address 6450 Cecil Avenue St. Louis, Missouri 63105

unless otherwise instructed in writing, the work will be shipped from and returned to this address)

Telephone business 314 444 6525 home 314 727 0850
Credit Line _____

(exact form of lender's name as it should appear in a catalogue and on exhibition labels)

Artist See attached sheet

Title _____

Medium or Materials _____ Support _____

Dimensions

Paintings, drawings, prints, etc.

framed: H _____ in. W _____ in.

unframed: H _____ in. W _____ in.

Sculpture, furniture, etc.

with base H _____ W _____ D _____

without base H _____ W _____ D _____

Artist's Signature _____

Date _____

how signed _____

location _____

Sale

Is work for sale? _____ Selling Price _____

(see conditions on the reverse)

Insurance

- Please see conditions on the reverse of this agreement.
- Insurance cannot exceed selling price, if any.
- Insurance must reflect fair market value

Do you prefer to maintain your own insurance? No

If so, what is the estimated insurance premium? _____

Insurance value (US currency) \$ please supply individual values

(a value must be supplied by the lender as the Columbia Museums of Art & Science will not undertake appraisals)

Framing

Is the work framed? _____ If necessary, may we reframe or remat work? _____ May we substitute plexiglas for glass? _____

(the work will be returned to the lender in its original frame and mat unless other arrangements are made with the Museum in writing)

Publicity

&

Photography

Which of the following are available?

_____ 8 x 10 black and white glossy print (s)

_____ color separations _____ transparencies

_____ color slides _____ postcards _____ posters _____

Do you authorize the work to be reproduced for:

Press and publicity purposes of exhibition _____

Publications published or co-published by the Museum _____

Educational use _____ Film or television _____

Post cards, slides or reproductions _____

May amateur photographers take photographs of this work if they agree not to use the pictures for commercial purposes? _____

Copyright

If the work was created after January 1, 1978, do you own the copyright in the work? _____ If not, name of person who does _____

If not, name of previous owner _____

Shipping

The object is to be returned to as agreed
by (date) _____ via _____

Duration of Loan

_____ at Columbia Museums of Art & Science only

_____ at Columbia Museums of Art & Science and subsequent tour

The lender represents and warrants that he has full power and authority to make this loan and acknowledges that he has read the conditions on the reverse and that he agrees to abide by said conditions.

Signed _____

Lender

date

or

Authorized agent

date

Registrar, Columbia Museums of Art & Science

Registrar

Insurance

Lender

LOAN AGREEMENT:

Please complete, sign and return first two copies. The last copy is for your records.

CARE AND PRESERVATION

- The Columbia Museums of Art & Science (the "Museum") will exercise the same care with respect to the work of art referred to on the reverse (the "work") as it does in the safe-keeping of comparable property of its own.
- The work shall remain in the possession of the Museum and/or the other museums participating in the exhibition for which it has been borrowed (the participating museums) for the time specified on the reverse, but may be withdrawn from such exhibition at any time by the Director of the Museum and the participating museums.
- Evidence of damage to objects at the time of receipt or while in the Museum's custody will be reported immediately to the lender.
- The lender certifies that the objects lent are in good condition and will withstand ordinary strains of packing and transportation.

TRANSPORTATION AND PACKING

- Cost of transportation will be borne by the Museum, unless the loan is at the lender's request. The method of shipment must be agreed upon by both parties.
- Objects will be returned packed in the same or similar materials as received unless otherwise authorized by the lender.

INSURANCE

- The Museum will insure the work wall-to-wall under its fine-arts policy for the amount specified by the lender on the reverse against all risks of physical loss or damage from any external cause while in transit and on location during the period of this loan; provided, however, that if the work shall have been industrially fabricated and can be replaced to the artist's specifications, the amount of such insurance shall be limited to the cost of such replacement.
- The Museum's fine-arts policy contains the usual exclusions for loss or damage due to war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and/or trade, nuclear damage, wear and tear, gradual deterioration, moths, vermin and inherent vice and for damage sustained due to and resulting from any repairing, restoration or retouching process unless caused by fire and/or explosion.
- The lender agrees that, in the event of loss or damage, recovery shall be limited to such amount, if any, as may be paid by the insurer, here-by releasing the Museum, each of the participating museums, and the Trustees, officers, agents and employees of the Museum

and each of the participating museums from liability for any and all claims arising out of such loss or damage.

- If the lender chooses to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Museum and each of the participating museums as an additional assured or waiving subrogation against the Museum and each of the participating museums. If the lender shall fail to supply the Museum with such a certificate, this loan agreement shall constitute a release of the Museum and each of the participating museums from any liability in connection with the work.
- The Museum cannot accept responsibility for any error or deficiency in information furnished to the lender's insurer or for any lapses in coverage.

RETURN OF LOANS

- The work will be returned only to the owner or lender at the address stated on the reverse unless the Museum is notified in writing to the contrary.
- If the legal ownership of the work shall change during the pendency of this loan, whether by reason of death, sale, insolvency, gift or otherwise, the new owner may, prior to its return, be required to establish his legal right to receive the work by proof satisfactory to the Museum.
- The Museum's right to return the work shall accrue absolutely at the termination of the loan. If the Museum, after making all reasonable efforts and through no fault of its own, shall be unable to return the work within sixty days after such termination, then, the Museum shall have the absolute right to place the work in storage, to charge regular storage fees and the cost of insurance therefore, and to have and enforce a lien for fees and costs. If after five years, the work shall not have been reclaimed, then, and in consideration for its storage, insurance and safe-guarding during such period, the work shall be deemed an unrestricted gift to the Museum.

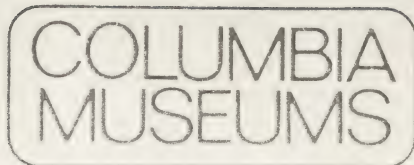
SALE OF WORKS

- If the loan on the reverse of this agreement is for sale, it is understood that the selling price shall include a Museum handling charge as follows:

On sales up to \$10,000.00	10%
On the next \$15,000.00	7½%
On everything over \$25,000.00	5%

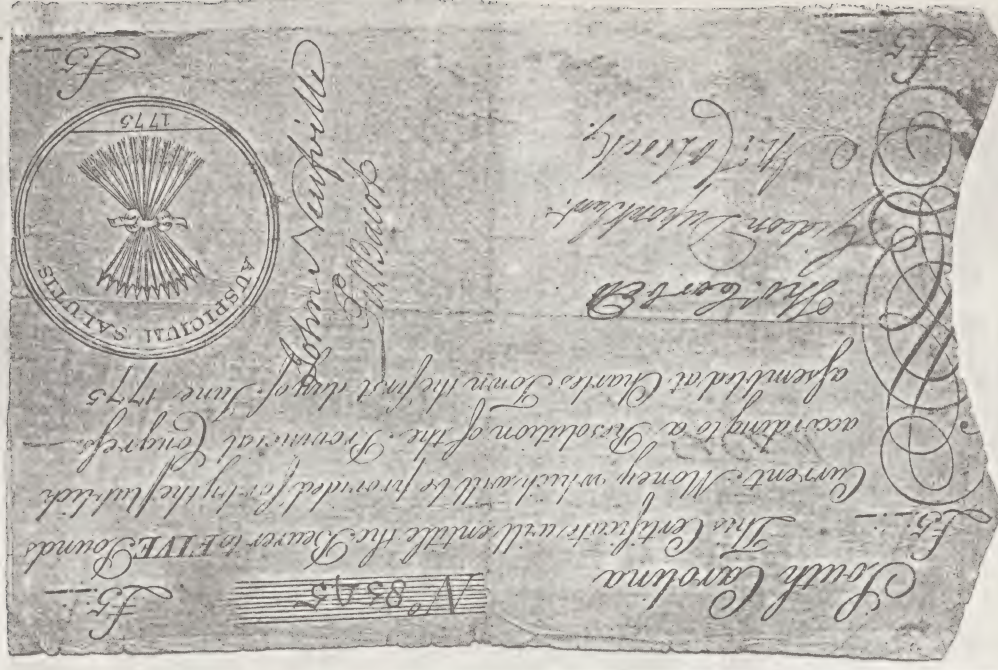
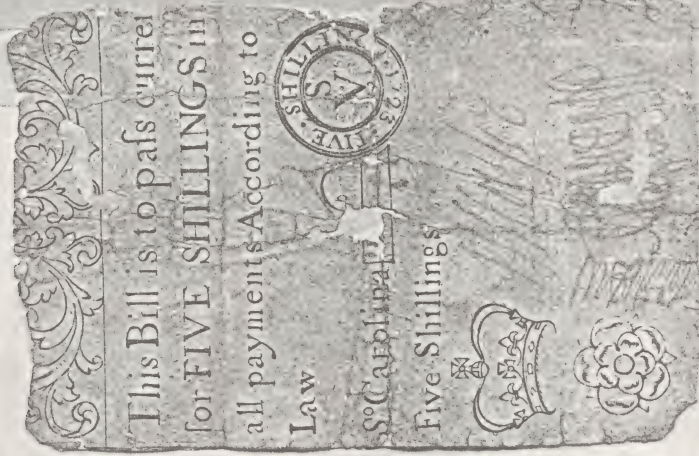
The Museum waives its standard handling charge on sales of the work when the artist himself has a prior agreement with a gallery.

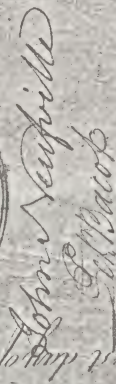
Lender _____ Date _____
 Authorized agent _____ Date _____



of art and science

Title	Dimension	Value
From the issue of 1723 page 356 in your first edition, 5s crown above rose		\$3,000
From the issue of 1723 page 356 in your first edition, 10s plume. ICH DIEN		\$3,500
From the June 1, 1775 issue page 366, £5 AUSPICUM SALUTIS		\$1,000
From the March 6, 1776 Resolve page 370, £50 trophies, ANIMIS OPIBUSQUE PARATI		\$ 750
From the March 6, 1776 Resolve page 370, £100 thirteen hearts, QUIS SEPARABIT		\$1,000





South Carolina
N^o 8545
F. 1

John Corbett
Gideon Lombard
Hartford

This Bill is to pass current
for FIVE SHILLINGS in
all payments According to

Law

So Carolina F.

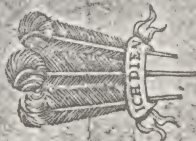
Five Shillings



This Bill is to pass current
for TEN SHILLINGS
in all payments According
to Law



to Law

Ten Shillings



This Bill is to pass current
for **TEN SHILLINGS**
in all payments According
to Law

N^o 8545
S^c Carolina
Ten Shillings

This Bill is to pass current
for **FIVE SHILLINGS** in
all payments According to
Law

S^c Carolina
Five Shillings




South Carolina
The Certificate will entitle the Bearer to **FIVE** Shillings
Current Money which will be provided for by the Publick
according to a Resolution of the Provincial Congress
assembled at Charleston the first day of June 1775

The Certificate
John Vanpille
Wm. Barlow
John Vanpille

